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that one Mr. Higgeson of Lester, an able minister" . . . "and if Mr. Higgeson may conveniently be had to goe this present voiage."<sup>4</sup>

"Mr. Francis Higgeson & Mr. Samuel Ske-ton intended ministers of the plantation", etc.<sup>5</sup>

The word *flounder* has been explained as a nasalized form of the Dutch *flodderen*, through the influence of *flounce*, or of *flounder*, the fish.<sup>6</sup> *Galantine*, from French *galatine*, a special sauce for fish, has an added *n*, through association with *gallant*; but the added *n* is brought from French, which has the nasalized form alongside the unnasalized. Blending is probably responsible also for the *n*'s in the two words of doubtful etymology, *chump* and *jumper*, the garment. The former, *i. e.*, a man as unintelligent as a block or chump (*i. e.*, short thick lump) of wood is perhaps an amalgamation of *chop* and *lump*.<sup>7</sup> A derivation from *chub* has also been suggested,<sup>8</sup> in which case the term would still be a blend, gaining its *n* from *lump*, *bump*, etc. If *chump* is a by-form of *chunk*, the nasal is accounted for without the assumption of intrusion. Probably, however, none of these derivations is sufficient in itself, but the word is rather to be classed as an "echoic composite" or "indefinite blend."<sup>9</sup> A plausible etymology for *jumper*, from the obsolete *jump*, blouse, short coat, connects it with the French *juppe*, associated with *jump*, the verb and substantive, *i. e.*, the garment is one which may be "jumped on" in a hurry.<sup>10</sup> Compare a "slip." If this be the case, blending is again responsible for the added nasal.

<sup>4</sup> *Records of the Governor and Company of Massachusetts Bay*, I, 37, 38. Cited in T. W. Higginson's *Life of Francis Higginson*, N. Y., 1891, p. 32.

<sup>5</sup> From Young's *Chronicle of Massachusetts*, p. 316. Cited in T. W. Higginson's *Life*, p. 36.

<sup>6</sup> *The Century Dictionary*.

<sup>7</sup> *The New English Dictionary*.

<sup>8</sup> *The Century Dictionary*.

<sup>9</sup> See "Indefinite Composites and Word-Coinage," *The Modern Language Review*, July, 1913.

<sup>10</sup> *The New English Dictionary*, also *The Century Dictionary*.

The etymology of most of the words cited in the last paragraph is too uncertain for much weight to be given to their testimony.

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## RECENT WORKS ON THE THEORY OF THE NOVELLE

*Die Rolle des Erzählers in der Epik*, von Dr. KÄTE FRIEDEMANN. (Untersuchungen zur neueren Sprach- und Literaturgeschichte hrsg. von O. F. Walzel, 7. Heft.) Leipzig, 1910. 246 pp.

*Die Entwicklung der novellistischen Kompositionstechnik Kleists bis zur Meisterschaft*. (Der Findling, Die Verlobung in San Domingo, Das Erdbeben in Chili. Die Marquise von O. . . . Unter Ausschluss des Kohlhaas-Fragmentes), von KURT GÜNTHER. Leipzig Dissertation, 1911. 88 pp.

*Die novellistische Kunst Heinrichs von Kleist*, von HERMANN DAVIDTS. (Bonner Forschungen, Neue Folge V.) Berlin, 1913. 151 pp.

These three works, appearing within the last four years, represent a new departure in the critical study of narrative art in general and of the *Novellen* of Kleist in particular. They agree in marking a reaction from the Spielhagen definition of the *Novelle*. While Friedemann lays down the general laws underlying this departure, Günther and Davidts apply these laws to the investigation of Kleist's technique and throw new light upon his development as a writer of prose fiction. They upset some long-cherished theories concerning both the date of composition of some of the *Novellen* and their relative importance in the development of the artist Kleist.

Much has been written since the days of Spielhagen upon the points of resemblance be-

tween the drama and the *Novelle*, and attempts have been made—especially by naturalists like Holz and Schlaf—to produce *Novellen* that should be almost nothing but dialogue. Friedemann proceeds from the opposite point of departure and furnishes us with valuable points of distinction between the two phases of literature. To her the essence of all epic writing, including the *Novelle*, lies in the open and undisguised narration of a series of events by a third person—the author himself, or some one to whom he delegates the task. Through the eyes of this third person we see and judge the characters. The essence of the dramatic form of literature lies in the illusion which the drama creates that we are ourselves present at the action and get our information concerning the characters only from themselves. The novel and *Novelle*, then, represent Kant's world, in which not "das Ding an sich" is experienced, but only its reflex in the mind of the one who tells the tale. Spielhagen's insistence on the elimination of the narrator, which, according to Friedemann, resulted in a lamentable impoverishment of the *Novelle*, she explains as a natural reaction against the exaggerated verbosity of his time. The tendency to make of the prose tale a repository for the author's sentiments or views on all sorts of questions entirely extraneous to his plot (a tendency which, she might have added, goes back to no less a person than Tieck and his powerful influence) is responsible for this almost superstitious fear of the innocent narrator. She aptly calls it a "Kampf gegen die Willkür im Namen des Gesetzes" (p. 28). It led Spielhagen to confuse "dramatic illusion" with "intellectual objectivity." This latter is not a matter of form so much as an attitude of mind on the author's part. Schiller, who certainly preserved dramatic illusion, was accused by Grillparzer of making *Maria Stuart* only his mouthpiece (p. 4). We might add that good narrators from Homer to Schnitzler have combined a high degree of objectivity with the frankest narration of the story by the author.

Upon the principle of epic art outlined above, the author bases her theory of the epic "Blickpunkt," the matrix of her entire study. This

is the telling designation which she gives to the method in which the reader is made to participate in the events related in the tale. In the drama, the "Blickpunkt" may be in one or more of the characters; the author disappears altogether, and the reader views events always through the eyes of the participants; in the narrative, however, the narrator frankly takes the reader with him, and all that happens is witnessed by the reader through the medium of this person, to whom all these events are past history, and who can at will lead the reader forward or backward, tell him secrets which the characters of the fiction do not know, and place him at any point of vantage he chooses. In the so-called dramatic *Novellen*, the "Blickpunkt" is often placed, for a time at least, in the characters themselves, but sooner or later it must needs shift to the narrator. (We shall see later, that, according to Davidts, Kleist passes in his *Novellen* from the employment of the dramatic to the epic "Blickpunkt.") Davidts uses this fact as one of the criteria by which he distinguishes the earlier from the later *Novellen*.) From this fundamental law of epic "Blickpunkt," the author derives as necessary corollaries the various details of technique, *i. e.*, direct and indirect characterization, setting of the scene, use of direct and indirect speech, use of metaphors and similes, etc.

Friedemann maintains that the attempt to make the narrative "dramatic" by insisting on the dramatic "Blickpunkt" and the almost complete elimination of the narrator as in Holz and Schlaf's *Neue Gleise* and other tales of the naturalistic school deprives the narrator of many natural advantages and tends greatly to impoverish the *Novelle* (p. 126). This is well illustrated by a comparison of Zola's *Thérèse Raquin* in its original narrative form, with the later dramatization of the story. In the novel, habitual actions which, while not dramatically important, were characteristically significant and illuminating, were frequently briefly summarized. This advantage the dramatization lost, since the drama has no recourse except to have such actions repeated on the stage, which would give them undue emphasis in the economy of the plot. From this fact the author

deduces with acumen: "Vielleicht ist hier der tiefste Grund dafür zu suchen, dass im allgemeinen das Drama mehr Handlung, der Roman mehr Zuständliches bietet" (p. 127).

The epic "Blickpunkt" must needs exercise a controlling influence over all details of technique. Thus, by the frequent use of indirect speech, an author is enabled to summarize briefly what is less important, throwing the important communications into high relief by employing direct quotation. By direct characterization the narrator can put his readers immediately in possession of the essential facts concerning the characters, and from the point of vantage of one who knows the outcome as well as the genesis can throw light on significant passages which might otherwise escape the reader. From the same point of vantage also, the narrator can take liberties with time, beginning (like Otto Ludwig in *Zwischen Himmel und Erde*) with the end, only afterwards taking the reader back to the beginning of the story (p. 109).

There is perhaps a tendency on the part of Friedemann to overrate the advantages of the epic technique over the dramatic. Though the dramatist is more bound to representation of the action in chronological order and lacks the epic writer's opportunities of referring easily and naturally to the future and the past, yet we have but to consider Ibsen's analytical dramas (I need but mention *Rosmersholm* as one out of several) to become aware, that the consummate dramatic artist has ways and means at his command of drawing the past and the future into the action of the present, not as dead narratives, nor as a "prologue cut off from the play itself" (p. 108), but as living forces and most telling influences. A more detailed comparison here between the dramatic and the epic method of producing these results would have been desirable. This criticism, however, seems cavil when applied to a work that adds so much to our insight of narrative technique. The chapters under "Der Blickpunkt des Erzählers" and "Die Komposition" are especially clarifying and will form the basis for entirely new criticisms of individual writers

of fiction, as they have already done for the evaluation of Kleist.

Quite in accord with the principles laid down by Friedemann, both Günther and Davidts trace in Kleist's *Novellen* a steady progress from the dramatic to the purely epic technique. Davidts, especially, demonstrates that the so-called later *Novellen* are by no means proof of decaying powers, but show rather a gradually strengthening grasp upon the fundamental principles of epic form and a daring advance into original paths of composition, so that we have every reason to believe that Kleist was on the way to become the creator of the modern German novel, as well as of the modern German drama.

This theory led Günther and Davidts to consider the *Novellen* from a new point of view: as exponents, complementary to the dramas, of Kleist's development as an artist. Basing upon salient points of content and of form, they both essay a redating of the *Novellen*, which yields original results. Though differing in some important details, they agree in the daring innovation of placing the three *Novellen*: *Verlobung*, *Erdbeben*, and *Findling* very much earlier in Kleist's productive period than had ever before been done. Günther, in an earlier study (*Euphorion* VIII, *Ergänzungsheft*), had tried to prove that, so far from being a product of Kleist's last and decadent years, *Findling* was by content, mood, and many details of form, closely related to the earliest period of productivity—to the *Schroffenstein*-period. *Verlobung* and *Erdbeben* he places very soon after, and forms of them, together with the "Kohlhaas-Fragment," a group that he calls "Werke der realistisch-tragischen Periode," and which occupies the period between 1801 and 1807 (p. 14). Davidts agrees with Günther in the dating of the group as a whole, but he places *Erdbeben* and *Verlobung* before *Findling* and relates the latter rather with the *Guiskard* than with the *Schroffenstein* mood. Both agree that *Findling* is a novel *in nuce*, "ein Romanvorfürwurf auf achtzehn Seiten gezwängt" (Günther, p. 35) rather than a dramatic *Novelle*, like the other two. Davidts shows through a large number of instances that, as regards inner form, *Erdbeben* and *Verlobung* are more

closely related to the *Schroffenstein*-period, the very names of the characters of *Erdbeben* being almost in every instance identical with those of *Schroffenstein* (Davidts, p. 23). The prevailing idea of human puppets in the hand of an inexorable fate, which animates especially *Erdbeben*, but also *Verlobung*, is identical with the mood of *Die Familie Schroffenstein*, and Davidts adduces many points of relation, especially the mood of almost morbid depression and pessimism in *Findling*, with the period of Kleist's despair over the failure of *Guiskard* (Davidts, p. 49). Furthermore, Davidts points out that while *Erdbeben* and *Verlobung* evidently arose from the visualization of a single dramatic scene, the *Findling* is a study of character. In this respect it is to be classed with *Penthesilea* and *Kohlhaas* (pp. 45 and 10). The loose construction of *Findling*, the evident groping for an untried method of expression, which causes Günther to place the *Findling* first in Kleist's *Novellen*, Davidts explains in part by the belief that Kleist evidently gave this early attempt only the most casual revision before its publication in 1811, in part by the belief that here Kleist for the first time tried a purely epic style, the previous *Novellen* having been, both in respect to "Blickpunkt" and all the details of style, almost completely dramatic. "Mit dem *Findling* beginnt die Reihe der epischen Novellen" (p. 91).

Both Günther and Davidts see in these three *Novellen* Kleist's period of preparation and experiment in epic technique, of which the artistic fruition is to be found in *Kohlhaas*. They accept Meyer-Benfey's analysis of the triple division of the *Kohlhaas* material (*Euphorien* XV). Günther does not carry his study further, as he considers this the culmination of Kleist's development into a master of narrative. Davidts makes a minute study of all the *Novellen* and obtains some very interesting results. The evidence of the architectural arrangement of material in all the tales, which seems to point to a much more conscious art than is usually attributed to Kleist, the careful analysis of Kleist's method of placing the "Blickpunkt,"

almost completely dramatic in *Erdbeben* and *Verlobung*, epic for the first time in *Findling* (p. 128); these are valuable results and throw much light on Kleist's method and on his development.

A most original bit of criticism is that of *Die Marquise von O*. Davidts here quotes at length an article published by Günther in the *Vossische Zeitung* (Sonntagsbeilage) for November 19, 1911. This *Novelle* was there dissected as a comedy of situation, with a serious background of almost tragic character-struggle on the part of the heroine—a Shakespearean mixture of the tragic and the farcical. Davidts, who agrees on the whole with Günther's opinion, sees in the mood of the story a new element in Kleist's attitude towards society: "Er söhnt sich aus mit der gebrechlichen Einrichtung der Welt, und lernt weltbürgerlich denken" (p. 69).

Equally new and suggestive is Davidts's interpretation of *Bettelweib* and *Cäcilie*. Both tales bear the same burden: madness induced by mysterious sound. The author sees in them "Produkte des kleistischen Lebensringens, seines dichterischen Ideals, Dichtkunst und Musik durch Wort- und Tonkunst zu vereinen." He calls them "wortmusikalische Kompositionen," renewed attempts at reaching the *Guiskard* ideal (pp. 85 ff.). He compares the compositions to Bach fugues and carries out the parallel in minute and convincing fashion. Thus the very *Novellen* which have usually been considered indubitable signs of the poet's decaying powers are made to appear as the promising first-fruits of a newly discovered section of the *terra incognita* of narrative art.

All three works here discussed undoubtedly lead us to higher levels in criticism and open vistas which will modify all future views of Kleist's *Novellen*. Günther and Davidts also augment the poignancy of our regret that so much promise on Kleist's part should have been left unfulfilled.

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